

Ian Shanahan
57 Yates Avenue
Dundas Valley NSW 2117
AUSTRALIA
Phone: (H) (02)9871-4282
e-mail: <i.shanahan@uws.edu.au>

Sydney, 29 May 2003.

The Personnel Officer
College of Humanities and Social Sciences
Old Teachers' College (A22)
The University of Sydney NSW 2006

Dear Sir/Madam,

I wish to apply for the **Lecturer/Senior Lecturer in Composition (Full-time: continuing)** position at the **Sydney Conservatorium of Music**, reference number **B16/003682**. Please also find separately enclosed my **Curriculum Vitae [CV]**, which includes a comprehensive **list of my publications** (journal articles etc., original musical compositions, plus an exhaustive discography). My **three confidential referees** for this academic position are:

1. Dr Peter Sculthorpe, OBE AO, MusBac HonDMus *Melb.* HonDLitt *Tas.* HonDLitt *Sus.*
91 Holdsworth Street
Woollahra NSW 2025
e-mail: —
phone: (02)9363-4701
FAX: (02)9327-4562
2. Dr James Franklin, BMus(Hons) MMus(Hons) PhD *Syd.*
School of Contemporary Arts (Music)
The University of Western Sydney, Kingswood (Bldg. O)
Locked Bag 1797
Penrith South DC NSW 1797
e-mail: <j.franklin@uws.edu.au>
phone: (02)4736-0929
FAX: (02)4736-0166
3. Mr Colin Bright
10/115 Pacific Parade
Dee Why NSW 2099
e-mail: <colin@brightmusic.net>
phone: (02)9981-3050
FAX: (02)9981-3050 – please telephone first

I would now like to address in detail the various criteria for the position itself:

ESSENTIAL ATTRIBUTES

1. It will be seen from my full listing of ORIGINAL COMPOSITIONS that I am primarily an **instrumental composer** who still makes occasional forays into **electroacoustic media**. I can also readily demonstrate that, as a well-known Australian composer, my reputation spreads to at least one of **national standing**:
 - a. A perusal of PRIZES & AWARDS within my CV (p.8) reveals that, among other things:
 - i. in two successive years I received the major composition award at an international festival of new music;
 - ii. my music has been nominated for a **Sounds Australian National Award** by a NSW committee;
 - iii. on two occasions an Australian jury has selected compositions of mine to represent Australia at the **ISCM World Music Days**; and
 - iv. I was made a **Life Member** of the **Fellowship of Australian Composers**.
 - b. I am a Fully Represented composer of the **Australian Music Centre** (indeed, one of the very first to be fully represented, in 1987), and was one of only two Australian Composer Fellows chosen by an international jury to participate in the inaugural **Pacific Music Festival** held at Sapporo, Japan during 1990 (see POSITIONS HELD in my CV, p.2).
 - c. All of my compositions are published either by the **Australian Music Centre** (in facsimile) or by some other commercial Australian publishing house.
 - d. As may be ascertained from my DISCOGRAPHY, much of my music has been recorded on the respected commercial Australian label **Jade**, distributed nationally.
 - e. Many of my commissioned works have been supported financially through the **Australia Council for the Arts**.
 - f. My music has been featured several times on the nationally-broadcast **ABC Classic FM** series **New Music Australia**, and has also been the subject of at least two academic theses.
 - g. My compositions have been widely written-about and favourably reviewed in both the Australian press and in academic journals (see the BIBLIOGRAPHY within my CV, pp.20–22). For instance, there are entries about me and my music in both **The Oxford Companion to Australian Music** and **Sound Ideas: Australian Composers born since 1950**.
 - h. Over many years, my pieces have received numerous live performances by prestigious musicians and new-music groups both nationally and internationally. For example, my piano piece **Arc of Light** has been repeatedly played in Sydney, Melbourne, Armidale (NSW), New York and other locales throughout the U.S.A., Canada, Vilnius (Lithuania) – and probably elsewhere as well.
2. The WORK EXPERIENCE section of my CV covering ACADEMIC POSITIONS (p.3) displays ample evidence that I possess **substantial teaching experience at a tertiary level**. As both a casual and as a permanent tenured lecturer, I have been teaching more or less continuously since 1986 a wide array of composition and paracompositional subjects – primarily in the Music Department at the University of Sydney, the Music Area in the School of Contemporary Arts at the University of Western Sydney, and also in the Sydney Conservatorium of Music itself.
 - a. In particular, I have successfully taught music composition from first-year undergraduate through to postgraduate level – and specifically **score-based composition** and **compositional techniques** – at the University of Sydney, the University of Western Sydney, Melbourne University, and Goulburn TAFE College.
 - b. Likewise, I have experience in teaching **music analysis** at the University of Western Sydney – and also for many years at Sydney University under the umbrella of my intensive 20th-Century-Harmony classes (which examine in considerable depth not just ‘harmony’ *per se*, but various other compositional facets from a wide cross-section of twentieth-century musics).
 - c. During 2001, I gave a series of lectures surveying **Australian music** to first-year MMus students at the Sydney Conservatorium of Music. (Indeed, I was invited to do so the previous year by the former Head of the Composition and Music Technology Unit, Dr Bozidar Kos, but unfortunately was unable to take up his offer on account of time-pressures caused by my PhD studies.)

- d. I certainly possess a **broad and deep knowledge of current compositional styles and techniques, of Australian music, and considerable familiarity with a wide range of issues in (and approaches to) contemporary composition**, as evinced by the above points and also by:
 - i. the fact that I regularly attend concerts of new music, listen to broadcasts of it, and acquire scores and recordings of same, as well as read widely about these topics in general;
 - ii. the obligation to carry out research in these areas towards my (now completed) PhD studies and in relation to my ongoing supervisory rôles of Honours and postgraduate composition students;
 - iii. my former committee activities with the **Fellowship of Australian Composers**, with the Australian Branch of the ISCM, with the Artistic Advisory Panel of the **Sydney Spring International Festival of New Music**, the **Alpha Centauri Ensemble** and **austraLYSIS**, and with the Editorial Panel of the contemporary music journal and CD-series **Ossia**;
 - iv. the research required, as Chief Delegate for Australia at two **Asian Composers' League Festivals**, in order to deliver lectures on (then) recent Australian composition and Australian new-music activity;
 - v. my position of responsibility as a Judge or Jury Member for various composition awards (see POSITIONS HELD within my CV, p.2, for evidence covering these last three issues);
 - vi. my work experience in producing radio programs devoted to Australian music, and assisting in concert organization (see OTHER WORK EXPERIENCE in my CV, p.6);
 - vii. my PRIMARY RESEARCH INTERESTS (CV, p.7) and various published writings (CV, pp.9–10, particularly entries 2–7, 10–14, 18–19, 25, 32–33); and
 - viii. my continued personal interaction and friendship with many Australian composer-colleagues.
 - e. Besides the teaching of music composition itself, **other units of study** directly relevant to the Composition and Music Technology Unit that I have lectured about include: 20th-century harmony; music analysis; Australian music; instrumentation and orchestration; post-1960 instrumental techniques; acoustics; improvisation; music in 20th-century Western culture; contemporary studies.
 - f. I also have the ability to teach a limited range of topics concerning **electroacoustic composition**, based upon my knowledge of mathematics, acoustics, and of Frequency-Modulation [FM] sound-synthesis (the third area having been gained while carrying out research towards the realization of three of my compositions which embrace an electroacoustic dimension). I would even be able to lecture on the history of electronic composition in a musicologically rigorous manner, and possess practical experience working in sound studios both as a performer and as a producer.
3. Regarding the essential acquisition of a **higher degree in composition**, my PhD thesis in composition – submitted to the University of Sydney during March 2002 – is, alas, technically still under examination. It is a massive folio which comprises 11 original compositions, sundry analyses and essays (totalling about 100,000 words), and 3 CD recordings of the pieces therein. Two out of the three examiners' reports were received by the Faculty of Arts many months ago (one of these examiners in fact wishes to keep their copy of my thesis!), and the third report has at long last arrived. I confidently anticipate a very favourable outcome – and have been told as much; indeed, I should have all three reports in hand by the time interviews for this academic position are being conducted. (Moreover, I have been informed that I shall be formally graduating this October.) The section on p.1 of my CV dealing with my EDUCATIONAL ACHIEVEMENTS already establishes that I have fulfilled all prerequisites for entry into this PhD degree, these being equivalent to work that would gain an MMus(Hons) degree in composition; in any event, it should be clear from my CV *in toto* that I have attained **equivalent professional experience**.
 4. Although I am by no means a prolific composer compared with some, the issues raised within §1 above arguably sustain a viewpoint that I have built up a **substantial compositional output**, at least in terms of originality, detailedness, importance, acclaim and sheer complexity – the latter point accounting for my often painstakingly slow rate of composing. (I again point to the prestigious PRIZES & AWARDS [on p.8 of my CV] that I have received for several of my original compositions.) Anyway, despite my glacial composerly pace, I do remain **actively involved in creative work and research as a composer**. I also endure as one of those relatively rare 'contemporary' composers who continues to discover and to implement genuinely new techniques, sounds and structures; this bold assertion is supported by my

PhD, by my ongoing research into “extended” woodwind techniques, and by the critical appraisal my work has received in public fora to date.

5. There is abundant evidence within the subsections from my CV (pp.5–6) concerning SUPERVISION OF STUDENTS and OTHER ADMINISTRATIVE EXPERIENCE (IN ACADEME) that I have already gained considerable **experience in departmental administrative duties and course coordination**. Just to provide one example here, the Music Performance 1 & 2 units of study which I coordinate at the University of Western Sydney involve the administration and coordination of around 60 music students throughout the academic year, including the organization of 10 concert practice examinations. Over the last 7 years I have also participated, at both the University of Western Sydney and the University of Sydney, in **student recruitment, selection and assessment** – in particular the week-long auditioning of prospective music students, university Open Days and Orientation Weeks.
6. I certainly possess a **capacity for collegial cooperation**: this is part and parcel of necessary composerly collaboration with performers (NB: I have also, as a recorder player, worked successfully with a number of such performers who happen to teach at the Sydney Conservatorium of Music – Daryl Pratt, Stephanie McCallum and Ros Dunlop, among other; I am sure that they all would be willing to attest to my professionalism and collegial cooperation). Furthermore, my track record and reputation as an in-demand (casual) lecturer in academe would not be sustainable without such a capacity.

ADDITIONAL ATTRIBUTES

1. One will glean from the PERFORMANCE EXPERIENCE subsection of my CV (pp.4–5), the DISCOGRAPHY (pp.14–18) and BIBLIOGRAPHY (pp.20–22) therein, that I have also accumulated over many years a rather weighty reputation and considerable experience as a recorder player and (to a lesser extent) trombonist and improviser. In commissioning new works for various sizes of recorder in particular, I have extensively and enjoyably collaborated with numerous composers. Now it has been drawn to my attention that this **Lectureship in Composition** at the **Sydney Conservatorium of Music** for which I am applying entails the coordination, teaching and supervision of **composer/performer workshops**. Throughout my tenure at the University of Western Sydney, as part of the second- and third-year Ensemble performance subjects, I have worked with the other composition lecturers – most recently Dr Bruce Crossman – and conducted such composer/performer workshops of student compositions embracing anything from small chamber-music configurations right up to my 20-piece Big Band. (Similarly, at the University of Sydney during 2001, I was engaged with similar workshoping projects.)

My substantial expertise as an active Australian composer-performer, and as a researcher into ‘extended’ instrumental techniques, is surely a very desirable resource that I would be able to bring into the Composition and Music Technology Unit at the Sydney Conservatorium of Music.

I thank you very much for your time and attention given to this job application.

Yours faithfully,

Ian Shanahan.